

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

L'OCCE del CAIRO
(The Goose from Cairo) by W. A. MOZART
(IN ENGLISH)

and

Angélique
by JACQUES IBERT
(IN ENGLISH)

MARCH 6, 7, 13, 14, 1987. 8 PM

MACMILLAN THEATRE

EDWARD JOHNSON BUILDING

L'OCA DEL CAIRO
(The Goose from Cairo)

An Opera in One Act*
by

W.A. MOZART

Performing edition by Virgilio Mortari

English version by Sheldon Harnick

CONDUCTOR	James Fraser-Craig (March 6, 13)
	John Greer (March 7, 14)
DIRECTOR	Constance Fisher
RECITATIVE ACCOMPANIST	Stephen Ralls
SCENIC DESIGNER	Michael Eagen
LIGHTING DESIGNER	Fred Perruzza

CAST

Don Pippo, Marquis of Ripasecca	Robert Milne (Mar. 6, 13)
	Regan Grant (Mar. 7, 14)
Celidora, his only daughter	Karen Davis (Mar. 6, 13)
	Suzanne Kompass (Mar. 7, 14)
Biondello, a wealthy gentleman	Kenneth Beal (Mar. 6, 13)
	Lenard Whiting** (Mar. 7, 14)
Calandrino, friend of Biondello	John Kritter (Mar. 6, 13)
	Geoffrey Butler (Mar. 7, 14)
Lavina, companion to Celidora	Adrianne Pieczonka (Mar. 6, 14)
	Janet Harach (Mar. 7)
	Anitasha Pakalniskis (Mar. 13)
Chichibio, servant of Don Pippo	Robert Ursan (Mar. 6, 13)
	Mark Wilson (Mar. 7, 14)
Auretta, a chambermaid	Alison Pybus (Mar. 6, 13)
	Jo-Anne Bergeron (Mar. 7, 14)

The action takes place in the courtyard of Don Pippo's palace in Ripasecca - an imaginary city - some time ago.

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** Graduate Guest

Townspeople, Guards and Servants - Margaret Ball, Marianne Bendig, Louise Boyden, Russell Braun, Jacqueline Chambers, Torin Chiles, Norma Churchill, Louise Drapeau, Rayanne Dupuis, Leslie Fagan, Leslie Findley, Martin Good, Mary Hahn, Avril Helbig, Catherine Janus, Francis Pappas, Laura Schatz, Sandra Schwartz, Katherine Twaddle, Monica Whicher

L'OCA DEL CAIRO

With Idomeneo and *Die Entführung aus dem Serail* behind him, Mozart, towards the end of 1782, accepted a commission to compose an opera buffa for the Italian Opera Theatre in Vienna. He settled on a project proposed to him by the Abbe Varesco of Salzburg, even though previous experience with the Abbe, as librettist of *Idomeneo*, had been neither satisfactory nor pleasant. *L'Oca del Cairo* was intended to be a full-length opera, but disagreements between composer and librettist spelled an end to the project.

In 1938, the Italian composer and conductor, Virgilio Mortari, assembled the abandoned material, provided connecting recitatives and completed an orchestration already sketched out in some detail, thereby providing a viable performing version of the work in one-act form.

To ensure musical and dramatic balance, an aria and a trio were appropriated from *Lo Sposo Deluso*, an opera Mozart was not destined to complete. As no overture for this work exists and as a musical introduction is clearly called for, this production has borrowed an overture from another short work by the composer which, in form and spirit corresponds to the occasion. This seems justified if it is remembered that, in certain circumstances, Mozart did not hesitate to avail himself of music designed for other works not completed or realized to his satisfaction. The arias, duets and ensembles that he did write for this piece have the freshness and inner life that characterize the best of his operatic output.

Bernard Paumgartner, an international authority of Mozart and his work, places the finale to the opera among the composer's greatest creations in this genre. As one of Mozart's first extended finales, it is a worthy forerunner to the towering ensembles of *Le Nozze di Figaro*, *Don Giovanni* and *Così fan Tutte*.

THE STORY

Don Pippo, vain, pompous and autocratic, has forbidden his daughter, Celidora, to marry Biondello - a wealthy though somewhat brash young actor. The arrival of gifts for Don Pippo's forthcoming marriage affords Biondello an opportunity to gain entrance to Don Pippo's courtyard for a meeting with Celidora.

Calandrino, Biondello's friend, also takes advantage of this situation to woo his beloved Lavina. Unfortunately, Lavina is none other than Don Pippo's intended bride - the marriage having been arranged by Don Pippo and Lavina's mercenary guardian. The four lovers have a strong ally in the resourceful servant Aretta, who is not above using her charm to manipulate her rather susceptible employer. This, in turn, causes great annoyance and heart-ache to Chichibio, Aretta's faithful sweetheart. Finally, an ingenious plan involving a mysterious and clairvoyant "goose" is devised. The predictions of this unique wedding gift have the desired effect on the gullible Don Pippo and the lovers are ecstatically united - for a while.

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ANGELIQUE

Ibert's major successes, *Escales* (1922), *Angélique* (1926) and *Divertissement* (1930), place him among an astonishing group of French composers. Parisian cultural life between the wars was iconoclastic and ebullient, as reflected in the work of Picasso, Diaghilev, Cocteau and Stravinsky. In music, Wagner's romanticism and Debussy's impressionism were equally scorned, though thoroughly absorbed. Brevity, wit and pastiche were the new goals and theatre and cinema music were much more intriguing to composers than lengthy symphonies. If Ravel has emerged as the giant of the period, Milhaud, Poulenc, Roussel, Honneger and Ibert are not far behind.

Michel Weber (Nino) built his libretto around stock music-hall characters: the passionate female and her good-hearted but inadequate husband. Ibert revels in the opportunity for vivid caricature with fashionably acerbic music. Many operatic styles are parodied and Chopin, Puccini and Wagner are quoted in passing. There are barely twenty-five minutes of music, yet Ibert found time to include a three-movement Italian duet, a trio in search of an ending, two North-African numbers with jazz elements, and a finale on a operatic scale.

ANGELIQUE
A Farce in One Act*

by
JACQUES IBERT

Text by Nino

English Translation by Ezra Rachlin

CONDUCTOR	Michael Evans
DIRECTOR	Michael Albano
SCENIC DESIGNER	Michael Eagan
COSTUME CO-ORDINATOR	Rhonda Collins
LIGHTING DESIGNER	Fred Perruzza

CAST

Monsieur Boniface, proprietor of a china shop	Mark Wilson (Mar. 6, 13) Richard Szuba (Mar. 7, 14)
Angélique, his wife	Jane Leibel (Mar. 6, 13) Sherri Curtis (Mar. 7, 14)
Monsieur Charlot, proprietor of a café	Robert Longo (Mar. 6, 13) Robert Ursan (Mar. 7, 14)
An Italian	Lenard Whiting** (Mar. 6, 13) Ronald Greydanus (Mar. 7, 14)
An Englishman	Nicolas Groenewegen (Mar. 6, 13) Kenneth Beal (Mar. 7, 14)
An Arab	Regan Grant (Mar. 6, 13) Richard Theiss (Mar. 7, 14)
Neighbours	

ANGELIQUE CAST

The role of The Devil is performed by:	Ronald Greydanus	March 6, 13
	John Kriter	March 7, 14

Madame Table-à-Vapeur	Monica Zerbe
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The action takes place in Paris, 1930

* By arrangement with Theodore Presser Company, agent for
Heugel and Cie, Paris, publisher

** Graduate Guest

OPERA ORCHESTRA

(Members of the University of Toronto Symphony Orchestra)

VIOLIN I

Geoffrey Nuttall +
Stephen Sitarski ++
Krista Buckland
Robin Butler
Santigo De La Riva
Jared Erhardt
Sheldon Grabke
Jackson Huang
Kleis Swan

VIOLIN II

Mary Ann Fujino *
Caroline Hoy
Catherine Hoy
Angela Quiring
Herman Rohowsky
Barry Shiffman
Peter Soltysiak
Carol Wong

FLUTE

Ron Korb **
David Greve **

OBOE

Joanne Allen *
Lawrence Charge

CLARINET

Ameene Shishakly *
Eric Evans

BASSOON

Larkin Hinder *
William Cannaway

HORN

Linda Bronicheski *.
Susan Mawdsley

VIOLA

Jonathan Craig *
Ross Daly
Julian Fisher
Kenji Fusé
Don Lyons

VIOLONCELLO

Katalin Decsenyi *
Jean Bresse
Peggy Lee
Mi-Kyong Park
Frank Zambello

DOUBLE BASS

Jessica Monk *
Jonathan Chalaturnyk
Robert Clutton
Steven Haynes
Edouard Wingell

TRUMPET

Robert DiVito *
Michael Moore

TROMBONE

Kevin Hayward

TIMPANI

Joseph Cordi

PERCUSSION

Paul Ormandy

PIANO

Carolyn Maule

+ Concertmaster for L'Oca del Cairo

* Principal

++ Concertmaster for Angélique

** Co-Principal

Orchestra Manager and Librarian: Julian Fisher

OPERA DIVISION

MUSICAL DIRECTOR	James Fraser-Craig
HEAD COACH & CONDUCTOR	Michael Evans
STAGE DIRECTORS	Michael Albano, Constance Fisher
MUSIC STAFF	George Brough, John Greer, Stephen Ralls
ASSOCIATE CO-ORDINATORS	Michael Albano, Constance Fisher
ADMINISTRATIVE SECRETARY	Tina Orton

PRODUCTION STAFF

TECHNICAL DIRECTOR/ PRODUCTION MANAGER	Fred Perruzza
STAGE MANAGER	*Susan Monis
ASSISTANT TO THE TECHNICAL DIRECTOR	David Macdonell
ASSISTANT STAGE MANAGER	*Fiona MacGregor
PRODUCTION ASSISTANT	**Roman Hurko
HEAD CARPENTER	Michael Switzer
ASSISTED BY	Brent Oakley, Howard Thornley
SCENIC ART SUPERVISION BY	Scenographics
PROPERTIES	Kathleen Layne
GOOSE CONSTRUCTED BY	Bean Design
WARDROBE CONSULTANT (L'Oca del Cairo)	Diane McCann Davis
WARDROBE MISTRESS	Martha Snetsinger
SEAMSTRESS	Victoria Fenwick
MAKE-UP SUPERVISOR	Jack Medhurst

ERRATUM

W Make-up supervisor Jack Medhurst is assisted by Jeanne Armstrong, Helen Gregor and Leslie Whittaker.

CREW CHIEF	David Macdonell
FLYMAN	Michael Switzer
STAGE CREW	Willie Ayres, Daniel Brown, Joe Lesniak, Brent Oakley

* By permission of Canadian Actors' Equity Association
** "Futures" Apprentice

ACKNOWLEDGEMENTS AND CREDITS

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The Canadian Opera Company, Canadian Opera Guild (Niagara Branch), Canadian Opera Guild (Oakville Branch), Canadian Opera Guild (Peel Branch), The Canadian Opera Women's Committee, Laurie Bassett, Costume House, Mrs. John Eros, Malabar Ltd., St. Lawrence Centre

Lenard Whiting appears in these productions by courtesy of the Canadian Opera Company Ensemble.

NEXT OPERA EVENT

Scenes from Maria Stuarda, Orfeo ed Eurydice, Hansel and Gretel, The Marriage of Figaro, The Rake's Progress, Faust, Lucia di Lammermoor and the complete Gallantry.

April 30, May 1 & 2, 1987 at 8:00 pm
MacMillan Theatre

Unreserved tickets are \$5/\$3 students and seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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